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CALENDAR OF SPECIAL NEW YORK EXHIBITIONS.

Architectural League, Annual Exhibition, 215 West 57 St.—Feb. 1 to 22.
 Carroll Studios, 64 West 38 St.—Exhibition by Josephine Ames Morton and Fred Dana Marsh, Feb. 2-9.
 City Club, 55 West 44 St.—Paintings by Albert Lucas, to Feb. 6.
 Cottier & Co., 3 East 40 St.—Paintings by Van D. Perrine and Leon Dabo. Works by Raeburn and A. P. Ryder.
 Dreicer Gallery, Fifth Ave. & 44 St.—Collection of old Chinese porcelains and hard stones, from Gorer of London.
 Ehrich Galleries, 463 Fifth Ave.—Early Spanish paintings, to Feb. 8.
 V. G. Fischer Galleries, 467 Fifth Ave.—XVIII Century French Paintings.
 Folsom Galleries, 396 Fifth Ave.—Paintings by De Witt Parshall, Feb. 1-12.
 Gimbel Galleries, B'way, 33 St.—Paintings by American artists.
 Gimpel & Wildenstein, 636 Fifth Ave.—Portraits by Henry Caró-Delvaile, to Feb. 11, and Titian's famous "La Schiavona," valued at \$500,000, Feb. 1-15.
 Hodgkins Gallery, 630 Fifth Ave.—Portraits in watercolor by John Downman.
 Louis Katz Art Galleries, 103 West 74 St.—Paintings by Bolton Brown and Matilda Browne, to Feb. 10.
 Frederick Keppel & Co.—Exhibition of engraved portraits, to Feb. 18.
 Knoedler & Co., 556 Fifth Ave.—Second annual exhibition of National Society of Portrait Painters and exhibition of American Society of Miniature Painters, and paintings by Louis Kronberg, Feb. 1-15.
 Macbeth Galleries, 450 Fifth Ave.—Paintings by Paul Dougherty, to Feb. 11.
 Macdowell Club, 108 West 55 St.—Tenth group exhibit. Works by well-known women painters, Feb. 6-18.
 Metropolitan Museum, Central Park.—Exhibition of famous pictures from Mr. J. Pierpont Morgan's collections—recently imported. Open daily from 10 A. M. Jan. 14 or 15. Open daily from 10 A. M. to 5 P. M.; Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free other days.
 Milch Gallery, 939 Madison Ave.—Special exhibition of American artists, to Feb. 10.
 Montross Galleries, 550 Fifth Ave.—Paintings by Gari Melchers, Feb. 3-22.
 Moulton & Ricketts, 537 Fifth Ave.—Exhibition of paintings by A. Ralph Blakelock, to Feb. 3. Modern original etchings.
 National Arts Club, 119 East 19 St.—Annual members' exhibition, to Feb. 9.
 Photo-Secession Gallery, 291 Fifth Ave.—watercolors and oils by John Marin, to Feb. 15.
 Powell Art Gallery, 983 Sixth Ave.—Exhibition of paintings by well-known men to Feb. 10.
 Reinhardt Galleries, 565 Fifth Ave.—Portraits by Prince Pierre Troubetzkoy, Feb. 1-14.
 Salmagundi Club, 14 West 12 St.—American Etchers' Annual Exhibition through today.
 School of Applied Design for Women.—Paintings by the late J. H. Twachtman, to Feb. 15.
 Scott & Fowles Co., 590 Fifth Ave.—Portraits by Sholto Johnstone Douglas.
 Strauss Gallery, 285 Fifth Ave.—Watercolors by Florence Robinson, through Feb. 8.
 Woman's Cosmopolitan Club.—Exhibition of paintings by William E. Schumacher, to Feb. 10.

AUCTION SALES CALENDAR.

American Art Ass'n.—At the American Art Galleries, 6 East 23 St., the art collections of the late M. C. D. Borden. On free view beginning Feb. 7 at the galleries. Sales Feb. 13-19, inclusive. See news columns.
 Metropolitan Art Ass'n.—At the Anderson Galleries, Colored Prints, etc., Feb. 6-7, 8.15 P. M.

EXHIBITIONS NOW ON.

American Paintings at Gimbel's.

In the galleries, especially arranged at Gimbel Bros., 33d St. and Broadway, the second exhibition of representative paintings by leading American artists will be held Feb. 3 to 15, inclusive.

The collection will comprise, exclusively, works selected by an advisory committee composed of H. Bolton Jones, A. T. Van Laer and C. C. Curran, who acted in the same capacity last year when the first exhibition of this kind was held in the store and which proved so remarkably successful.

As 15,000 people visited the display last year during the two weeks it was open, it has been decided to make the exhibition an annual event and thus afford the shopping public an opportunity to become familiar with American art at its best.

Works by Perrine and Dabo.

The Cottier Galleries, 3 East 40 St., are showing six recent canvases by Van D. Perrine. They are unusually effective, expressing strong emotion without the aid of brilliant color. In fact, the artist makes no attempt in color to express his ideas. His motive seems to be to control color entirely, and his palette would seem to contain little else than black and white. His work is as even forceful, although sombre, and if they are not joyous, are individual and impressive. The subjects are all presentments of the Palisades.

At these galleries there is also a group of paintings by Leon Dabo which show him in his best poetical and sincere vein. The canvases have much feeling and are tender and lovely in color. There are also two decorative panels, painted by Albert P. Ryder some twenty years ago; simple and natural presentments of an idea that prove how far he was ahead of his time years ago, and that American Post-Impressionists may learn much of interest from their study.

Paul Dougherty's New Departure.

As an art surprise, comes Paul Dougherty, with fifteen of his latest canvases, painted in Europe last summer. Not his well-known marines and coast views greet one on entering the Macbeth Gallery, 450 Fifth Ave., where he is exhibiting through Feb. 15, but impressions of the Swiss Oberland, where the Foreword to the catalog says he went for a "vacation." It is quite evident from the display that he did not recreate in the Oberland, as the canvases evidence hard work and much thought.

He has almost completely changed his method of painting, and now works in pure color. Several of the subjects are reminiscent of coast scenes shown by Henry G. Dearth last year, but in subject only, as the artist has stamped these works with his individuality. They vibrate with life, are beautiful in color and interesting in composition. "Midsummer," a picture of rocks and water reminiscent of his older method, is rich in color and true; "Golden Rocks" is strong and full of movement; "Mountain Chaos" with its silvery tones, holds, and one must also pause before "Evening Glow," with its purple haze ably handled. The exhibition as a whole is sure to attract, as one cannot fail to be impressed by its strength and by the artist's intellectual point of view, but the question has been asked: "Is this the real Dougherty, and if so, what did his former method express?"

American Etchings at Salmagundi.

The new Association of American Etchers will close this evening its first annual exhibition at the Salmagundi Club, 14 West 12 St., after liberal recognition by the public and the press.

One hundred etchings are shown, none in color—representing the work of this group of 24 able American etchers, many of whom have already been recognized abroad, in the Salon as well as in various exhibitions in this country.

The scope of poetic expression, the depth, brilliancy and mystery of the etched line are well exemplified in George W. Chandler's "Ponte Vecchio, Florence," Arthur Covey's "Imperator" and "The Call," also in Earl H. Reed's many subjects, of which "On the Chickaming Sands," "Voices of the Dunes," "Among the Hills" are representative, while Ozias Dodge's "Amiens Cathedral," "Normandy Road," Edith Loring Getchell's "Her Last Cargo," and "Dutch Saw Mill," and B. J. O. Nordfelt's "Barga—Italy" show great delicacy of treatment and detail.

Katherine Merrill's etchings of Gettysburg and its vicinity are interesting, as is "The Asphalters," by Ralph M. Pearson, also the three examples by Bertha E. Jaques. Philip Sawyer's "Little House in Moret" and "L. Bridge," and A. T. Miller's "Fairy Rings," and "The Bather" are all skilful and evidence facility in the use of the needle, as does Frank W. Raymond's work, and also that of Helen B. Stevens, W. J. Thomson and Gustav F. Goetsch.

The entire collection, which has unusual interest and evenness in quality, will now be taken to the larger cities in the country, such as Boston, Philadelphia, etc., where it will be shown in the galleries of the leading local dealers.

Bolton Brown at Katz's.

Bolton Brown is showing some twelve recent canvases at the Katz Galleries, 103 W. 74 St., through Feb. 10. These are principally landscapes, painted in that mysterious and personal manner that has always characterized his work. In one or two of the canvases the artist has introduced nude figures, which are, as usual, well drawn and are artistically placed. "Moonlight Bathers," "Flying Cloud Shadows" and "The Yellow Tree" are individual and interesting, and there is one portrait, low-toned and tender in expression, which adds much to the interest of the display.

ART BOOK REVIEW.

The Art Treasures of Washington, by Helen W. Henderson, illustrated. L. C. Page & Co., Boston. Octavo. \$3.00 net.

In this beautifully printed and profusely and handsomely illustrated volume, which adds greatly to the importance and interest of the "Art Galleries of America" series, published by L. C. Page & Co., and which has been preceded by the "Art of the Metropolitan Museum, of the Boston Museum of Fine Arts," and the "Pa. Academy of Fine Arts," Miss Henderson, who was the author of the Pa. Academy work, proves again her fitness and capability for the compilation and writing of such works. She says in her well-written preface that "The book aims to cover the seriously conceived works of art in Washington, with special reference to its galleries, Museum and public statuary."

"It purports to bring to the observer, interested in the subject, a resume of the best that the city affords in the artistic field," and continues truthfully: "This best is culled from a great overproduction of the mediocre and the banal. More than most cities has Washington suffered at the hands of political schemers; and Congress has so systematically favored the obvious and the futile, has expended such absurd sums on the acquisitions of worthless material on the one hand, and been so niggardly in its provision for official portraits on the other, that appreciation of the occasional masterpiece has been lost sight of in the ready ridicule of failures, mistakes, etc."

Beginning with an interesting chapter on the development of Washington, a carefully studied review of the city's history in which Miss Henderson pays a warm and deserved tribute to the memory of that able Frenchman and architect, Major L'Enfant, who laid out in the now beautiful city, only to die neglected and in poverty; she next reviews the history of the Corcoran Gallery, describes its original building and present beautiful home, reviews with unusual knowledge and good critical ability, the nucleus of the Corcoran collections and their development from the early American portrait painters through those of the Hudson River school, notes the influence of the Dusseldorf School upon earlier and later American painters, gives an entire chapter to the works of Benjamin West and S. F. B. Morse, describes the works of foreign painters represented in the Gallery, the remarkable St. Mémé collection of engraved portraits, and the fine collection of Barye bronzes, also the casts and Power's Greek Slaves—owned by the Gallery. It will astonish even those who think they know the Corcoran and its collections to read its interesting history, and the trustees of that institution should be well pleased with the adequate tribute Miss Henderson pays to its founders, their successors and its present able and worthy managers.

In succeeding chapters, Miss Henderson treats of the National Gallery of Art, still in temporary quarters in the Smithsonian Institution and awaiting a permanent home, describes too enthusiastically the pictures of the Harriet Lane Johnston collection, some of which are open to question, the American pictures of the Wm. T. Evans collection, still in a state of flux, as Mr. Evans is continually adding to or subtracting from them—"weeding" would be the best term and to good purpose, gives a long and deserved review to the collection of Mr. Charles L. Freer of Detroit, donated to come to the nation at his death—the finest public gift of the kind ever made in America; in three chapters reviews the Chiriqui Pueblo and Sikyatki collections of pottery in the National Museum, and gives another chapter to its collection of Mississippi Valley pottery and musical instruments.

Other subjects treated of are the miscellaneous sculpture of the Capitol and other buildings, the paintings and historic portraits in such buildings, the statuary of the city parks, and the Library of Congress.

There is an excellent biography and index, and in short the book is about as complete a one on the subject as could be imagined. It is evidently written con amore, and is a great improvement on the author's preceding work on the Pa. Academy, both in style and arrangement.

There is an unfortunate error in the chapter on the Wm. T. Evans collection in the statement that "Homer Martin's picture, 'Iron Mine, Pt. Henry, N. Y.,' figured in the famous suit brought by Mr. Evans against the dealer from whom he purchased the picture." The Martins questioned by Mr. Evans were canvases entitled "Old Mill, St. Cloud," and "Newport Neck." The "Iron Mine" he secured through Knoedler & Co. from Edward Gay, the artist, who discovered it in an out of the way shop two years ago, and is unquestioned. This correction simply for the record.

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